

This group of 12 highlights can be seen, fully illustrated, at the online version of Firsts, London's Rare Book Fair: [www.paperbooks.ca/firsts](http://www.paperbooks.ca/firsts). Our booth can be found at Prices listed in GBP. Reciprocal trade discounts allowed and institutional accommodation available. Highlights listed here in chronological order.

01

Grasset, Eugène

**[Wall-calendar for 1895, advertising specialized printers' inks].**

Paris: Ch. Lorilleux &amp; cie, 1894.

Vivid chromolithographic print (39.5 x 54.5 cm.); professionally linen-backed, with wide margins. Faint stress from previous inner folds. Wall-calendar features vertical arrangement of months into two large scrolls, with Grasset's monogram subtly-positioned at the bottom of the first. This calendar will next repeat in 2030.

£ 1000

Originally appearing as supplement to the December 1894 issue of *Bulletin de l'imprimerie*, this calendar from Eugène Grasset was commissioned by the firm of Ch. Lorilleux, one year following the death of its innovative leader Charles Lorilleux, who had pioneered the mass-production of printing inks. (Until then, most printing firms produced their own inks in-house). Here, the merits of this out-sourcing strategy are on full display for the trade: with the depth of Lorilleux's inks bringing-to-life Grasset's incredibly-lush triptych of Art Nouveau bibliophilia.

Designed in the same year as Grasset's celebrated Art Nouveau poster for the *Salon des cent* (<https://www.moma.org/collection/works/5372>) and one year prior to his 1896 calendar *La belle jardinière* (<https://www.cooperhewitt.org/2016/12/17/jardin-dhiver/>).

02

Rolland, Romain

**Jean-Christophe. [Complete set of first printings, with ALS].**

Paris: Cahiers de la Quinzaine, 1904-1912.

A complete set of the first printings of Rolland's opus; 10 parts published serially across 17 volumes of the *Cahiers*. This set housed in four custom cloth slipcases, with chemises and gilt lettering to spines. Original wrappers (19 cm.), printed in red and black; three still preserved in original glassines, with manuscript annotation to first glassine. Chipping to rear cover of first volume; professional repairs to spines on nine of the volumes. Typical browning to pages, with some brittleness to the earlier volumes. Overall: a remarkably well-preserved set. *Accompanied by*: an autograph letter, signed by Rolland; addressed in response to an un-named correspondent. Bifolium (20 cm. tall), comprised of 1.5 pages of text. Dated July 7, 1918 at Villeneuve, Switzerland

£ 2000

Written across an incredible landscape of time (1904-1912), Romain Rolland's roman-fleuve was eventually awarded the Nobel Prize for Literature in 1915—i.e. one year after the year in which no such award was awarded. Ostensibly a biography of "Beethoven in the modern world," it was hailed as prophetic of the Great War—and of its potential transcendence, in the cultural harmony named Europe. In addition to being a scarce survival of the notoriously-fragile first printings of this work (across 17 issues of Charles Péguy's *Cahiers de la Quinzaine*), the present set preserves a remarkable letter from Rolland—written during his self-exile in Switzerland, from the famed Hotel Byron—in which he confirms the opinion expressed by his un-named correspondent that "the symphonic" is the very essence of this work's composition; "non

seulement pour le volume en question, mais pour l'ensemble de l'ouvrage et pour beaucoup de parties isolées.”

03

Flagg, James Montgomery

**[Abraham Lincoln, departing his Memorial].**

[New York, circa 1920s].

Study for (presumed) editorial cartoon; charcoal and pencil sketch to tall cream sheet (28 x 15 cm.), with very-subtle flesh-coloured pastel applied to Lincoln's face. Signed and inscribed by Flagg to top margin. Faint horizontal crease, with remnants of conservator's tape to verso; otherwise, remarkably well-preserved.

£ 1000

Best known for his Uncle Sam recruitment posters, James Montgomery Flagg was one of the most prolific American magazine illustrators of the early-twentieth century. In this (apparently) unrealized editorial sketch, a posthumous Lincoln is set-back-into-motion, descending the steps of his Memorial; presumably out of disgust with the Republican Party. Boldly-inscribed to the top of the sheet, Flagg writes: "Stan's idea, drawn roughly by me. Seems a swell conception." Most likely in reference to Flagg's colleague Penrhyn Stanlaws.

With no published references to this illustration discovered.

04

Mass-Observation

**An enquiry into people's homes. A report by Mass-Observation for the Advertising Service Guild.**

London: John Murray at the Curwen Press, 1943.

Printed wrappers (21 cm.); well-preserved. Contents: xxiv pages of summaries and conclusions, preceding 228 pages of detailed results; the final 2 pp. reproducing the 14 question survey that served as the basis for all of the interviews with home-makers. Illustrated throughout, after floor-plans & statistical charts. A well-preserved copy.

£ 300

Blending surrealism, photography, and sociological rigour into an intimate concept of experience, Mass-Observation came-of-age just as War was about to hit Europe again. They would soon find themselves engaged by the (rather experimental) Advertising Service Guild to conduct a series of interview-rich surveys within the field of wartime Britain. E.g., in one report, to seek to understand the psychological impacts of rationing; in another: the success of internal propaganda. For their fourth such "Change" survey, the group turned to enquire into the domestic space of the home (in anticipation of all those homes that would need to be rebuilt following the War). Or, perhaps more precisely, they were enquiring into the labour and experience of "housewives," who are immediately identified as representing 90% of the interviewees here recorded. Draped in an almost literary form, this resulting publication captures an incredible snapshot of English Life from 1941-1942, asking questions about satisfactions and frustrations to those women who managed their families' lives in old houses, council estates, garden cities, and (London) flats. As well as their desires for ideal bedrooms, kitchens, bathrooms, decorations, gardens, and neighbourhoods; about any of their problems with draughts, lighting, heating, privacy, and damp. But also represented: the standard English daily menu (both for weekdays and Sundays); specific details about weekly wash-up routines. Etc.

05

Picasso, Pablo

**Desire caught by the tail. A play in six acts by Pablo Picasso. (Translated by Roland Penrose).**

London: Thameside Production (The Watergate Theatre) Ltd., 1950

Theatre programme. Wrappers (26 cm.), illustrated after Picasso self-portrait, with production credits appearing to both front and rear covers; side-stapled. Contents: 6 pp. of mechanically-reproduced typescript pages (rectos only). Slight tear to right margin of front wrapper, else Near Fine. Accompanied by a group of 11 newspaper clippings, most featuring manuscript annotations.

£ 450

"Language has been forced into a state of instability and like a spring uncoils with violence, hitting out on all sides as it is released. What style could be more suitable to Picasso in expressing the rage, the anxiety, and the nostalgia of Paris occupied by the Nazis during the depths of the blackest winter of the war?" (from the introduction by Roland Penrose).

Written feverishly in occupied Paris, across three days in January 1941: Picasso's first play received a rather honoured first reading at the house of Michel Leiris (March 19th, 1944)—where it was directed by Albert Camus, with a cast including Simone de Beauvoir, Jean-Paul Sartre, and Raymond Queneau, and musical accompaniment directed by George Hugnet. In October 1950, the British surrealist Roland Penrose translated the play for a London performance at the private Watergate Theatre for a two-week run. Here, with a copy of the scarce programme, Penrose provides a 6 pp. introduction to the audience, in which he addresses the inter-arts tradition in which Picasso was working, the history of the play's development and reception, and an analysis of its violent language and imagery. The rear wrapper announces that Penrose would lead a public discussion of the play's themes on Monday October 23rd. This copy further accompanied by 11 contemporary newspaper clippings, in which this Watergate production was uniformly (and savagely) critiqued; one of these reviews capturing two photographs from a performance.

With only a single OCLC or Library Hub record discovered for this programme (at the British Library). Penrose's introduction would be reproduced, along with his translation, in the 1970 Calder and Boyars edition, save for an excised paragraph concerning Penrose's expectations of censorship.

06

Ulrichs, Timm

**[Early concrete poems, embedded in student newspapers].**

Hannover, Hannoversche Studentenzeitung, 1962.

A group of two items; both of them extracts from a university newspaper in Hannover. Printed on newsprint, surviving as loose bifolia (32 cm. tall). The first (*Fragment*) composed across full breadth of interior spread, with the second (*Timm Ulrichs: Interferenzen*) printed to recto of a single leaf, featuring a set of theorems beneath a large print of optical poetry. Text in German. With unrelated materials printed to versos (i.e. an advert for Pelikan pens / an analysis of student housing architecture in Britain). Each sheet featuring subtle manuscript annotations; almost-certainly Ulrichs' hand.

£ 300

After graduating high school in Bremen, Ulrichs moved to Hannover to study architecture in 1959. As he settled into his situation, and began to develop what would become his celebrated practice of "total art," he began to contribute concrete and visual poetry to the student newspaper (*Hannoversche Studentenzeitung*), as early as 1962. Present here: two specimens of that embedded work. *Interferenzen* operates as a kind of manifesto for a series of work that he pursued throughout the early 1960s. (A retrospective annotation to this sheet offers the dates for this series 1960-62). The poem *Fragment* would eventually find its way into a completed work in 1964 (cf. #79 from the Hatje Cantz catalogue raisonné). The witty manuscript note to the lower-right margin of this copy reads "als buch 3 mark" (i.e. "should you sell this fragment by itself, be sure to charge 3 marks"). Provenance: from Hannover's Galerie h, with whom Ulrichs collaborated in the 1960s.

07

Bertini, Gianni / Chopin, Henri

**[Group of artworks from the imaginary Festival de Fort Boyard].**

Paris and Essex, 1967-1972.

This group consists of: two original serigraph broadsides (68 x 53 cm. sheets) designed by Bertini; the first (1) printed in red, announcing the Dream Machine performance of Brion Gysin. Well-preserved, with faint creasing; having been folded and mailed as self-envelope, with manuscript address and postmarks to verso. The second broadside (2) printed in dark teal on pink stock, announcing an abstract film performance by Kurt Kren; also having been mailed to same address. Accompanied by: (3) retrospective "catalogue" for the Festival (i.e. artist book), printed in Turin in 1970 by Galleria Il Punto. Pristine white wrappers (17 cm.), in glassine, with 15 leaves of contents printed in duo-tones on glossy paper, including 3 pp. essay from Chopin (in French). And (4) an artist's proof for a nostalgic collage from Chopin, incorporating imagery from the Fort Boyard posters, along with melancholic typescript poem; assembled onto foil-bound masonite disc (23 cm. in diameter). Signed and dated (1972) by Chopin to verso.

£ 3800

"Although they are rare, there are works for occasions where the occasion itself is invented. We can cite the amazing case of seven posters conceived by Henri Chopin and Gianni Bertini in 1967 announcing various evening events at a fictive Festival de Fort-Boyard to be devoted to avant-garde poetry. These posters were stuck up at night near places committed to contemporary art, in particular the Musée d'Art Moderne de la Ville de Paris... For the two artists, this festival would take place only on its posters, but there were some who made the trip! This work was not only a joke, but an homage to the power of the imagination and to the independence of art in relation to reality... The event was thus not a festival but a series of posters with an imagined program apparently written into the calendar, but in fact totally independent of its constraints and even beyond the possibility of failure. These announcement posters give the lie to common sense, which expects works for occasions [i.e. invitations] to be regulated by the principle of reality even more than other works;" Anne Moeglin-Delcroix, from the essay "Art for the occasion" in *Extra art: a survey of artists' ephemera, 1960-1999*.

In the summer of 1967, posters began to appear on the streets of Paris, announcing an avant-garde festival to be held on weekends at Fort Boyard, a 19th century military fortification located on an island off the coast of Rochefort, approximately five hours west of Paris. The posters soberly announced that speed-boats would be leaving every hour from that coast, with the programming changing weekly, from artist to artist. For the night of June 3, Brion Gysin would be exhibiting a massive installation of his infamous dream machine device, measuring 3 metres in

diameter. Absolutely larger than life. The festival, of course, was purely imaginary—making these posters simultaneously announcement, performance, and trace.

Original posters from this landmark work of conceptual art are exceedingly rare (given their ephemeral nature); the present two posters only having survived as mailers to a Parisian art critic (Pierre Descargues). Only the BnF and Northwestern report holdings of the original posters (comprising three of the seven total); none of those being the teal/pink Kren design shown here.

08

Herpel, Manfred (designer)

### **Mixothek: der Schlüssel zum Drink.**

[Germany, circa 1969].

A paper-based computer, composed of a U-shaped stylus, an index card, and 111 recipes printed to the centres of blue sheets (10 x 14.5 cm.), which have punch-holes lining all four sides. Also included: four blank cards, with still-fresh punch-holes, for manuscript recipes. Preserved in stylishly-designed portfolio, with folding interior case sliding into swingingly-illustrated cover-box; laminate starting to peel in sections, but otherwise well-preserved. With subtle cataloging label applied to spine from previous collector (of cookbooks). With 28 pp. instruction booklet affixed to interior of portfolio, visible through die-cut window, in which the stylus rests.

£ 275

Want to know what types of drinks you can make from your current stash of alcohol and garnishes? Want to know which drinks you could prepare for the maximum number of guests? Etc...

In 1969 Manfred Herpel applied for a punch-card patent that would allow for this mix-drink sorting system to function; a proto-app designed to help amateur mixologists manage their home bars, especially whilst entertaining—with 111 different recipes provided in-the-box, and four additional blank punch-cards, to which manuscript recipes could be added. All of them sortable, via the supplied U-shaped stylus and 51 potential attributes. Also notable (pre-Apple): the product packaging; both stylish and functional. With no comparable OCLC or Library Hub holdings discovered.

09

Libeskind, Daniel

### **Collage: an architectural methodology. [B. Arch thesis].**

New York: The Cooper Union. School of Architecture, 1970.

Side-stapled thesis, composed of 35 letter-sized sheets; some foxing to front and rear covers. This being a xerographic copy of the original typescript, presumed-contemporary, reproducing a handful of manuscript corrections to the original. Contents: title page, followed by epigraph, followed by 32 pages of numbered text, concluding with one-paged appendix.

£ 2000

“I did the whole presentation brief on empty [music] notation paper. I don’t know why, but I like notation paper. It has a yellow tone, it has the lines inscribed on it. Some of you who are musicians might even have a favorite company that produces it. So, one of the first things I did when I entered the [Jewish Museum] competition was to buy this paper. I had somehow to deal with this paper and with the structure of the horizontal lines, which of course I could not compose, but only write my text into and in-between. The lines on the paper, the color of the

paper, and inscribing the paper with words between the lines actually shaded my project at one critical point from being completely deformed. I'll tell you the story..." (*Daniel Libeskind: the space of encounter*, 2000).

Never-published; the present thesis offers remarkable insight into the early mind of Daniel Libeskind, here at the close of his B. Arch. studies at John Hejduk's Cooper Union (1965-1970). Libeskind is particularly focused on the deconstructive potential of collage as architectural methodology; disrupting the abstract notation-system that had otherwise structured the discipline for centuries. Libeskind quotes Mayavosky, Le Corbusier, El Lissitzky, and Schwitters, but he appears to be similarly conversing with Adorno and Derrida, in his epistemological musings. Not widely known, this text provides an indispensable supplement to the 11 collages that Libeskind would contribute to the Independent Theses section of the famed exhibition/publication produced by Cooper Union in collaboration with MoMA (*Education of an architect*, 1971); many of these collages preserved by the Cooper Union Student Work Collection (<https://archswc.cooper.edu/Detail/objects/2204>).

Bound and loose copies of this Spring 1970 thesis are preserved in the Libeskind Papers at the Getty (as per their finding aid). Otherwise: this thesis is unrecorded by OCLC and Library Hub institutions. Not preserved in Cooper Union Student Work Collection.

10

Caminati, Aurelio

**[Radical performance archive from his "Trascrizioni animate" oeuvre].**

Italy, 1975-1980.

A large group consisting of archival materials, artist statements, photographs, editions, and rare catalogues. For a fully-illustrated description, visit: [www.paperbooks.ca/36](http://www.paperbooks.ca/36). (Translations from Italian mine).

£ 4500

"To recuperate the Unconscious of a collective. To reactivate it; to transcribe it through new languages and modes of expression. Such is to revive the anxieties of cultural history that silently structure the emotional Life of a people;" Aurelio Caminati (1924–2012).

In 1976, floating on a barge in Milan's Naviglio Grande, Aurelio Caminati staged a re-creation of Manzoni's account of the 1630 plague. Sponsoring this action, the city's cultural board would declare: "The great traumas, like plague and famine, leave their traces within the genetic memory of man. Caminati reanimates these traces, these things from our collective psychology; he builds machines through which they are made present, and through which culture and reality transverse."

Offered here: an unique cache of materials that documents the development of this experimental practice, from very rare photographic documentation and transcripts from the first of Caminati's "animated transcriptions," which originated in his collaborative museological project with Claudio Costa (*Il Museo di Monteghirfo*, 1975), through his later reconstructions of plague, the scapegoating of the mentally ill, the story of Cain and Abel, and his attempt to resurrect a painting of Breugel.

For a full description of this large group, please visit [www.paperbooks.ca/36](http://www.paperbooks.ca/36)

11

Processed World Collective

**[Archival group, including complete set of Processed World magazine].**

San Francisco, 1979-2005.

Small archive including: (1) a full run of *Processed world*, Numbers 1 (1981) through 32 (1994); (2) the two "extra" issues from the early aughts (2.001 and 2.005); (3) *Smash capitalism not atoms* (Oakland, 1979), a leaflet from the the Union of Concerned Commies (the organization that preceded PW); (4) *Help!* (1984), a leaflet calling-for assistance in finding new PW headquarters, after the collective was evicted for building code violation (with the offending "snitch letter" reproduced to verso); (5) *Announcing: the end of the World's Fair* (1984), a bifolium leaflet, with participation form to rear for pre-apocalyptic funeral march; (6) *Processed world radio magazine: episode 1* (circa 1991), an audio cassette with run-time of 28:19 (digitized into .wav file, which is present on accompanying USB key); (7) two PW indices (for first 10 issues, and then issues 1-25); (8) two reader's surveys (1989 and 1993), with the former including a separate questionnaire concerning readers' art practices; and (9) thirteen individual calls for contributions and creatively-designed subscription reminders (1985-1991). Full list available upon request.

£ 1250

"The financialization of the economy that was triggered by Nixon taking the United States off the gold standard in the early 1970s was now altering daily life in San Francisco, too. Not only had container shipping undercut the Port of San Francisco and driven manufacturing out of the city, but now a burgeoning FIRE sector (Finance, Insurance, Real Estate) was taking over what San Franciscans did all day, putting us to work in the data mines of far-flung corporate networks that aimed to organize and control production on an increasingly global scale. We were the handmaidens of a new neo-liberal economic order. But we didn't see the big picture, sitting in front of Wang computers, using new-fangled software, enduring the unreliability of the new computerized office systems, all before email and the Web. For us, it was an empty charade. From this tortured experience emerged our underground magazine, *Processed World*, which we distributed throughout the downtown office world where we found our readers and writers. The most typical response from readers was 'thank God I'm not alone!' as they discovered a kindred spirit, or as we called it, a 'bad attitude'" (Chris Carlsson, "When punk mattered").

"Designed in California." Uniformly-branding their products with this plainest of phrases, Apple invokes the mythology of Silicon Valley: sleek, efficient, friendly. But, from the fluorescently-lit office cubicles of early-1980s San Francisco, another vision of the personal-computing age coalesced in the pages of *Processed world* (PW). Namely: the monotony of data entry, the pain of carpal tunnel, the strain of bad posture, the vacuousness of corporate logic, and the dread of "temp" work precarity—both in its immediate sense, and in the longer-term context of the inevitable rise-of-the-machines that these workers were training, keystroke by keystroke. Thus the query from the inaugural cover: "Are you doing the processing? ... Or are you being processed?"

In the vibrant tradition of sabotage practiced by the Wobblies and Italian Operaismo, the pseudonymous editors of PW cultivated a venue for "bad attitude" as resistance. Calling-for and publishing reports on office workers' unions, strikes, and direct action; correspondence from readers regarding their everyday experiences, anxieties, and struggles; analyses of new developments in computer technology (and its supervision/management); ventures into utopian and critical social theory (e.g. on mutations in psychology, sexuality, and politics); and humorous and/or savage cartoons and fantasy fiction. From number 5: "Gidget gets fired. Preface to 'Sabotage: the ultimate video-game.'"

This archival group captures the activities of the collective from its origins in the anti-nuclear movement of the late 1970s, through its commitment in the early Aughts to document San Francisco's radical histories. An incredibly poignant testament from the first days of immaterial labour; "office work" now our universal condition.

12

Debord, Guy

**La société du spectacle. [Video derivatives].**

Ediciones La Calavera / Jan van Eyck Akademie, 1996-1997.

VHS cassette (PAL), with manuscript titles to label. Run-time of 87:45, with French audio and English subtitles. Preserved in original case with printed liner notes; text in Dutch and English. Accompanied by USB key with archivally-digitized copy (19.95 GB, .mov file). For excerpts from our digitized copy (uploaded at reduced quality) see here: <https://vimeo.com/cloudforgets>

£ 200

In 1973, Guy Debord produced *La société du spectacle*, a cinematic adaptation of his 1967 text of the same name. Removed from circulation in the early 1980s, this collage-film sunk into relative obscurity, until it was aired on national French television following Debord's 1994 suicide. From a dubbed version of that memorial broadcast, the SUNY film professor Keith Sanborn produced a VHS version with English subtitles, under the cover of "Ediciones La Calavera," providing the form through which Debord's film would finally reach a North American audience.

Selling VHS cassettes of his version for \$30, both through mail-order and at screenings, Sanborn would draw the ire of the radicals behind the Not Bored! zine, who started to troll Sanborn in 1996 and offer their own dubs (of his dub) for \$5 each. Ironically, the success of Not Bored! was unsustainable, and, by 2003 (after a brief price hike to \$10), they were forced to concede that they couldn't justify the labour required to meet demand for the tapes; encouraging those who wanted a copy, pre-YouTube, to wait for the upcoming DVD release by Gaumont (see <http://www.notbored.org/debord-films.html>). In 1997, back in Europe, another bootleg of the Calavera tape was produced, in the context of a symposium/exhibition on consumer culture organized by a research group at the Jan Van Eyck Akademie in Maastricht. "The bootlegger's bootleg of the film without copyrights!" The present cassette issues from this latter edition; digitized by us in the Winter of 2020.

With only 5 records discovered in OCLC and Library Hub for VHS copies deriving from the 1994 television broadcast; none corresponding to the present "bootlegger's bootleg" from 1997.